

The Daily Movie Magazine

DAUGHTER OF THE SUN

A Tale of Adventure BY QUIEN SABE (Who Knows?)

Copyright, 1921, by Charles Bertner's Sons

How I Became A Movie Star

As Told to INEZ KLUMPH

What Has Already Happened

Dorothy Lane, a small-town girl, ambitious to become a screen star, while on a trip to New York, meets Lawrence French, a press agent, who becomes interested in her and secures for her an important part playing opposite John Seaward, a famous star. Seaward asks Dorothy to marry him, but she refuses, although she desires for Lawrence French, Dorothy goes to Illinois to play a part in a picture. Lawrence French asks her to marry him, but she has to refuse, because the wedding was arranged at the picture. Crystal, Mrs. Lane's husband, refuses to take a dangerous leap over the falls and Dorothy agrees to it.

And Here It Continues

FINALLY Carl Banning strode over. "Now, see here, Crystal," he began coolly. "We've got to do this right away, or the sun will begin to sink. It's just right now. Are you going to do this, or shall I have Dorothy do it? I can change her mind just as easily as the lamp—but if I do you're going to lose the biggest scene in the picture. How about it?" Crystal dropped his hands and just stared at me. His mother glared in my direction, and exclaimed: "Oh, Babe, please do it!"

THE REAL THING IN A "HEAVY LEAD"



"Belle," this twenty-six-year-old elephant, has a role in Ann Forrester's new film

SHE IS ONLY 26. BUT SHE PLAYS THE "HEAVY LEAD"

TWENTY-SIX seems, comparatively speaking, a tender age for a screen artist to be specializing in the "heavy lead." It is as well to add, however, that the young person who, weight and circumstance furnish so effectively a foil to the spry grace of Ann Forrester in "Love's Boomerang" is Belle, the super elephant of the I. Frank Clegg picture.

They Need Queer Things to Make a Photoplay

ARTICLES required for making motion pictures are even more numerous and weird than those popularly supposed to be eligible for partnership in boarding-house lingo. If you don't believe it, glance over the following list selected from a list of requisites upon the Art Department—recent on the "art" of the Goldenwyn Studios:

Bayard Veiller Tackled Wrong Man for Funds

BAYARD VEILLER, the Metro director, is in charge of collecting a Christmas fund for the poor children of Los Angeles. Having obtained heavy subscriptions from most of the Metro actors, he tickled a visitor to the studios at Hollywood. The visitor happened to be an out-of-work actor in Mr. Veiller's household.

THIS BEGINS THE STORY

Jim Kendrick, developer-gate, whole-hearted American, in a Mexican gambling joint meets Ruiz Rios, an old and wealthy man, who, in the company, takes up Kendrick's challenge to a high-stakes game. The gambler's identity is a mystery, but every one is sure that he is the millionaire and the man who has made his money in the gambling business.

AND HERE IT CONTINUES

KENDRICK'S ever-ready imagination was snared. But he was in no position to forget that he had other fish to fry. "What do you know of your neighbors?" he asked.

fields near the house and at night were brought in and stabled. A number of the finest cattle, including Hereford cows, recently purchased, were driven each evening into the nearest fields where from dark to daylight they were herded by a night rider.

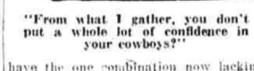
"I've got to take you for granted," explained West, "that at least some of my vaqueros are on the level. I pick my best men for jobs like this. And I've always got night riders out, making their rounds from one end of the valley to the other. On top of all that I've got my dogs; look, here they come to meet us."

There were ten of them, big tan and white collies, tying with one another to come first to their master. Splendid animals all of them, but at the fore ran the most splendid of them all, the father and mother of the pack. West was his keen nostril and eye that were wont first to know who carried his superb strength and speed carried him well in the lead and he guarded his pack with a fierce and steady hand.

reached their ears in five minutes had the pack given no warning. In the rapidly growing light they saw the dogs where, bunched together, they snarled and snapped and broke into wilder bays.

Bruce began shouting, calling to his men, three or four of whom were running out of the house. Beyond the barns they made no vague forms, whether at cattle or horses or riders, it was at first impossible to know. Each man ran forward; from somewhere in the direction of the corral came several confused reports. With the gun a confusion of shouts through the heavier notes of which rose one voice as high pitched as a woman's.

In the dark the flames were spreading in a thousand directions, each dry stalk serving as a fuel of destruction. The fire shot upward and the roof blossomed in red flames. Bruce groined and cursed and heaved a sigh for a glimpse of one of the devil's work had done for him. Big clouds of smoke drifted upward across the stars, and through the flying sparks, swiftly the bright light spread until the white walls of the house stood out faintly and the forms near the corral were no longer vague. "They were running through the house," he said, and the reflection of the quietly spoken words was that of affection. "A man could ask for no better, Jim. Conditions right now are damnable; we've got to wrap all about the line for what's yours. But what do you know that is worth the having that isn't worth the fighting for? And one of these fine days when Mexico settles down to business, sort of grows up and gets out the schoolboy game, we'll have the one combination now lacking—law and order."



"From what I gather, you don't put a whole lot of confidence in your cowboy?"

Other matters, made no immediate reply. Bruce had the answer to his suggestion in a new order of things, but it came from the darkness beyond his barns. There was a sudden sharp bark from one of his dogs, then a rising clatter as the whole pack broke into excited baying. From some far away the sound barely reached them, came a man's voice, exclaiming angrily. Then a rifle shot, a long, shrill whistle, shouts and the sudden thud of many racing hoofs.

Through the tumult Kendrick heard his name called. Some other fellow could laugh like that. Kendrick's suspicion flashed into his quickest brain that the girl was mad. He heard several snorts behind him; Bruce's man, and Kendrick looked back, but the white mare came a second horseman and Kendrick thanked God for a man for a target and fired at it.

But there was nothing in what Bruce saw to restrain him. He fired while his rifle was rising to his shoulder and again and again with the stock against his cheek. "Damn the light!" he growled, and fired again.

Through the tumult Kendrick heard his name called. Some other fellow could laugh like that. Kendrick's suspicion flashed into his quickest brain that the girl was mad. He heard several snorts behind him; Bruce's man, and Kendrick looked back, but the white mare came a second horseman and Kendrick thanked God for a man for a target and fired at it.

Other matters, made no immediate reply. Bruce had the answer to his suggestion in a new order of things, but it came from the darkness beyond his barns. There was a sudden sharp bark from one of his dogs, then a rising clatter as the whole pack broke into excited baying. From some far away the sound barely reached them, came a man's voice, exclaiming angrily. Then a rifle shot, a long, shrill whistle, shouts and the sudden thud of many racing hoofs.

The Stork Is Busy at the Christie Studios

THE stork has once again visited the Christie studios. For the second time in a month the old bird has favored the profession at the scene of so many matrimonial comedies, where "stork" pictures have recently been so plentiful.

Answers to Questions From Movie Fans

AMY H.—Gloria Swanson has dark hair. Constance Talmadge has dark hair. I don't know if she is blonde or not. She has blonde hair.

She's Discarded Gingham

IRENE RICH has thrown her former as a film player being hampered by the necessity of wearing gingham wrappers. The reason was that she looked so fetching in them.

Bayard Veiller Tackled Wrong Man for Funds

BAYARD VEILLER, the Metro director, is in charge of collecting a Christmas fund for the poor children of Los Angeles. Having obtained heavy subscriptions from most of the Metro actors, he tickled a visitor to the studios at Hollywood.

THE REAL THING IN A "HEAVY LEAD"

TWENTY-SIX seems, comparatively speaking, a tender age for a screen artist to be specializing in the "heavy lead." It is as well to add, however, that the young person who, weight and circumstance furnish so effectively a foil to the spry grace of Ann Forrester in "Love's Boomerang" is Belle, the super elephant of the I. Frank Clegg picture.

They Need Queer Things to Make a Photoplay

ARTICLES required for making motion pictures are even more numerous and weird than those popularly supposed to be eligible for partnership in boarding-house lingo. If you don't believe it, glance over the following list selected from a list of requisites upon the Art Department—recent on the "art" of the Goldenwyn Studios:

Bayard Veiller Tackled Wrong Man for Funds

BAYARD VEILLER, the Metro director, is in charge of collecting a Christmas fund for the poor children of Los Angeles. Having obtained heavy subscriptions from most of the Metro actors, he tickled a visitor to the studios at Hollywood.

TALKING IT OVER BETWEEN SCENES

FRIVOLITY Dorothy Dickson has recently been made a star. She is a girl who has been in the picture business for some time. She is a very popular actress and has many fans.

Answers to Questions From Movie Fans

AMY H.—Gloria Swanson has dark hair. Constance Talmadge has dark hair. I don't know if she is blonde or not. She has blonde hair.

She's Discarded Gingham

IRENE RICH has thrown her former as a film player being hampered by the necessity of wearing gingham wrappers. The reason was that she looked so fetching in them.

THE REAL THING IN A "HEAVY LEAD"

TWENTY-SIX seems, comparatively speaking, a tender age for a screen artist to be specializing in the "heavy lead." It is as well to add, however, that the young person who, weight and circumstance furnish so effectively a foil to the spry grace of Ann Forrester in "Love's Boomerang" is Belle, the super elephant of the I. Frank Clegg picture.

They Need Queer Things to Make a Photoplay

ARTICLES required for making motion pictures are even more numerous and weird than those popularly supposed to be eligible for partnership in boarding-house lingo. If you don't believe it, glance over the following list selected from a list of requisites upon the Art Department—recent on the "art" of the Goldenwyn Studios:

Bayard Veiller Tackled Wrong Man for Funds

BAYARD VEILLER, the Metro director, is in charge of collecting a Christmas fund for the poor children of Los Angeles. Having obtained heavy subscriptions from most of the Metro actors, he tickled a visitor to the studios at Hollywood.

THE REAL THING IN A "HEAVY LEAD"

TWENTY-SIX seems, comparatively speaking, a tender age for a screen artist to be specializing in the "heavy lead." It is as well to add, however, that the young person who, weight and circumstance furnish so effectively a foil to the spry grace of Ann Forrester in "Love's Boomerang" is Belle, the super elephant of the I. Frank Clegg picture.

They Need Queer Things to Make a Photoplay

ARTICLES required for making motion pictures are even more numerous and weird than those popularly supposed to be eligible for partnership in boarding-house lingo. If you don't believe it, glance over the following list selected from a list of requisites upon the Art Department—recent on the "art" of the Goldenwyn Studios: